



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Aside from the improbability of the change in meaning *tangle* 'seaweed': *tangle* 'knot, snarl,' another explanation presents itself, which, without any forcing of meaning, exactly accounts for *tangle* 'knot, snarl.' This I refer to an OE. **tanglian* 'press or bind together, knot, snarl,' a derivative of the base in OE. *getingan* 'press against,' *getenge* 'close to; hard pressing,' OS. *bitengi* 'bedrückend; verbunden,' ON. *tengia* 'zusammenbinden, knüpfen; verwickeln,' *tengsl* 'Band,' ChSl. *děgŭ* 'Strick, Riemen, Zügel,' etc.

FRANCIS A. WOOD.

University of Chicago.

THE STANZA OF *IN MEMORIAM*

The immediate and lasting popularity of Tennyson's *In Memoriam*, from the day of its publication, has set many people to hunting for the origin of the stanza, but their search has revealed only that the stanza has been used by relatively few poets, and, except by Tennyson, always in short poems. Both of these statements seem surprising, for octosyllabics are numerous and familiar in English verse, and enclosed rhymes are by no means infrequent. Moreover, the rhyme-scheme of the stanza of *In Memoriam* has been often used, in many combinations of pentameters, heptasyllabics, and shorter lines. Why is it, then, that this particular combination, which has been so heartily approved of, should have been so little used?

In the very peculiarities of Tennyson's use of the stanza I think we may find an explanation of its relatively slight use by other poets. Tetrameter lines, as compared with pentameters, offer practically no variation of caesural pause, that is to say, they involve sameness in the length of the rhythms; and they bring the rhyme-syllables perceptibly closer, which tends to emphasize this uniformity of rhythm-length. At first glance, a tetrameter line seems capable of greater compactness of statement than a pentameter, simply because it is two syllables shorter. Its uniformity of rhythm, however, results usually in greater copiousness, because in the effort to avoid this monotony of rhythm by greater rapidity of movement, the poet expands into two tetrameters

what he might perhaps have said in a single pentameter. This, I think, is one reason why Gower's *Confessio Amantis*, for instance, seems so interminably longwinded, and why Scott's poems please most on a hasty reading. Other devices for securing variety of movement—feminine rhymes and trisyllable feet, as in *Christabel*, and seven-syllable lines, as in *L'Allegro*—tend, where the lines are grouped in stanzas instead of couplets, to destroy or conceal the character of the stanza.

When we come to examine the various poems which Tennyson wrote in the stanza of *In Memoriam*, we find that he uses only masculine rhymes (such possibly feminine rhymes as 'hour: power,' 'fire: higher,' number only a dozen out of nearly 1450 rhymes); he rarely has a trisyllabic foot, and those he uses slur or elide easily; he never reduces the line to seven syllables, which would give a trochaic movement; and he uses many lines containing only monosyllables. In short, all his metrical devices tend to accentuate the monotony of the measure, a monotony which, as we all know, he uses most skilfully to accord with his profound but carefully restrained emotion.

One other limitation of the stanza Tennyson may seem at first glance to have ignored. Octosyllabic lines arranged either in couplets or in alternate rhyme leave the poet free, so far as metrical structure is concerned, to make his sentences of any length: if he ends his sentences with the rhyme, the rhyme serves to mark his sentence; if he ends his sentence within the rhyme, the rhyme serves to link his sentences. In the case of the enclosed rhymes of the *In Memoriam* stanza, however, the very arrangement of the rhymes, if it is not to be purely arbitrary, invites an observance of the stanzaic unit which very definitely limits the scope of the stanza, both in its variety of cadence and the moods to which it lends itself. Charles Kingsley, it will be remembered, spoke of the "metre so exquisitely chosen, that while the major rhyme in the second and third lines of each stanza gives the solidity and self-restraint required by such deep themes, the mournful minor rhyme of each first and fourth line always leads the ear to expect something beyond, and enables the poet's thoughts to wander sadly on, from stanza to stanza, and poem to poem, in an endless chain of 'Linked sweetness long drawn out.'" It is

true that Tennyson availed himself of the reduced rhyme-emphasis of the last line to 'run-on' his stanzas, but it must be said that he did this sparingly. In *In Memoriam* there are altogether one hundred and thirty-three sections, but the familiar one which begins, "Sweet after showers," is one of only seven passages where as many as three consecutive stanzas are 'run-on.'

Long ago Professor Corson elaborated Kingsley's comment, and showed us the difference in effect between alternate and enclosed rhymes. As an additional illustration of the effect of the enclosed rhyme, the following stanzas from a short poem by Daniel Copsey, written in 1816, and called *The Churchyard*, are interesting because the rhyme of the second and third lines is still further emphasized by leaving the first and fourth lines rhymeless :

"Brooding, the shades of darkness hang,
O'er the still sullen house of death ;
Nature is hush'd ; no zephyr's breath
Disturbs the dull and heavy scene.

The moon appears, the light returns,
But not the cheering light of day ;
'Tis a cold light of transient stay,
No warmth the borrow'd moon-ray yields.

Its silver beams rest on the tombs,
But enter not the grave's confines ;
There neither sun nor moonlight shines,
But blackest night forever dwells."

Thus far, the rhyme-scheme may seem to be the chief feature of the stanza of *In Memoriam* ; but if its effect seems to any one to be rather a matter of arrangement of rhymes than of length of line, two more quotations—the first from *The Phoenix and the Turtle*, the second from Lord Herbert of Cherbury's *Upon Combing her Hair*—will serve to show how completely the cadence is changed by making the line either shorter or longer :

"Let the bird of loudest lay,
On the sole Arabian tree,
Herald sad and trumpet be,
To whose sound chaste wings obey."

"Nay, thou art greater, too ! More destiny
Depends on thee than on her influence.
No hair thy fatal hand doth now dispense
But to some one a thred of life must be.

But stay ! methinks new beauties do arise

While she withdraws these glories which were spread :
Wonder of beauties ! set thy radiant head,
And strike out day from thy yet fairer eyes."

After what has been said, it should not seem so very surprising that the familiar metre and the simple arrangement of rhymes of Tennyson's stanza have occurred so rarely in combination. It may perhaps seem less surprising when we see how the metrical limitations of this stanza result in a narrowing of the poet's choice of material. Some critics have called the stanza "preëminently elegiac," but no one, I think, has pointed out that its adaptedness, obvious as it may be, is to one type of elegy only. *Lycidas*, and *Adonais*, and *Thyrsis* differ from *In Memoriam* in mood and in treatment so completely that their difference in metre is natural and inevitable. In *Lycidas*, Milton used the imagery of the pastoral ; the poem was his tribute to the memory of a college acquaintance, sincere, we may suppose, but neither intense nor profound in its feeling, or he would not have chosen a convention so archaic as to be markedly artificial. In *Adonais*, Shelley lamented the untimely death of a fellow poet of nearly his own age. Shelley and Keats were not intimate friends, so Shelley had no acute sense of personal bereavement ; he tried to put into verse his vivid perception of a spirit as ambitious and as lofty as his own. For his vehicle he chose the Spenserian stanza, the longest and the fullest of our stanza-forms, and he swung through this usually languorous stanza with a breathless whirl and a surrender to the fervor of his mood that hardly any other stanza could so well exhibit—certainly not that of *In Memoriam*. In Arnold's *Thyrsis*, again, the mood is not that of *In Memoriam* ; it is, for one thing, a certain half-sweet sadness that comes from living over again in memory some of the happy days of student life and companionship : it seems to me to evade the deeper questionings that vexed Tennyson. So we find that Arnold, like the others, chose a more spacious, less austere stanza than that of *In Memoriam*.

In fact, the only English elegy which invites direct comparison is Gray's, which, like Tennyson's, was great enough to give its name to the stanza in which it was written. Metrically, the comparison is singularly instructive. To expand

In Memoriam into pentameters might be a perilous venture, but to cut the *Elegy* down to four-beat lines, chiefly by omitting dissyllabic adjectives, will show how much fuller the pentameter quatrain is. (The omission of the adjectives, even though many of them are conventional, changes the picture enough to make one sceptical of Emerson's advice to "Use substantives.") One or two stanzas of the *Elegy* will serve to fix in our minds its characteristic rhythm :

"Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds ;

Save that from yonder ivy-mantled tower,
The moping owl does to the moon complain
Of such as, wand'ring near her secret bower,
Molest her ancient, solitary reign."

Here are the same stanzas cut down to octosyllabic lines :

Now fades the landscape on the sight,
And all the air a stillness holds,
Save where the beetle wheels his flight,
And drowsy tinklings lull the folds ;

Save that, from yonder ivied tower,
The owl does to the moon complain
Of such as, wand'ring near her bower,
Molest her solitary reign.

The following stanzas admit of the *In Memoriam* rhyme-scheme :

Beneath those elms, that yew-tree's shade,
Where heaves the turf in many a heap,
The fathers of the hamlet sleep,
Each in his cell forever laid.

The swallow twitt'ring from the shed,
The call of incense-breathing morn,
The cock's shrill clarion, or the horn,
No more shall rouse them from their bed.

Obviously, we have lost Gray's cadence, as well as his sonorousness ; we have left only a barren scantness of phrase that is hopelessly inadequate. Gray's stanzas are as polished, as carefully finished, as Tennyson's ; both are full of sadness ; but Gray's express the general, universal sentiments of the race in the presence of mortality—sentiments which are true and sincere and fundamental, to be sure, but which are not in the least profound in the way in which *In Memoriam* is. Moreover, Gray really enjoyed his theme ; in his day—as the

Night Thoughts and many another poem show—the "pleasures of melancholy" were in the air. Gray wrote in a stanza which is ample, leisurely, to suit a mood that is gently melancholy, that moralises peacefully. Tennyson's stanza has the monotone of a spirit that has questioned and struggled, and has triumphed by wearing out the doubt, and has only a tired, tense voice with which to tell its victory. Surely, the elegiac mood, like the lyric, has many phases ; and unless those phases can be most fitly expressed by a stanza which is metrically plain and bare, they will find expression, as they have thus far, in other forms—and not in the stanza of *In Memoriam*.

EDWARD PAYSON MORTON.

Indiana University.

A POSSIBLE REFRAIN OF A LOST MEDIÆVAL FRENCH POEM.

In Bartsch's *Chrestomathie de l'ancien français* (fourth edition, cols. 341, 342) is printed a motet drawn from Paul Heyse's *Romanische Indita*. It contains little besides the description of the maiden loved by the poet. After the throat and chin it is the turn of the mouth :

Sa frece bouce riant
Ki tous jors dist par samblant :
"Baisies, baisies moi, amis,
Toudis." (ll. 8-11.)

The words uttered by the "frece bouce" do not possess the natural flavor of popular poetry, however alluring they may be in fact, and because of their lack of concord with the refrains of folk lyric may not be assigned to the domain of carole song. But they must belong to some poem, popular or literary, which enjoyed a fairly wide reputation, for they occur elsewhere under the same circumstances, though in quite unexpected combinations.

In Herbert's *Dolopathos*,¹ which was written not far from 1223, the evil queen resolves to appeal to her step-son in person. She is most beautiful, her mouth lovely :

¹ Edited by Brunet and Montaiglon, Paris, 1856. *Bibliothèque Elzévirienne*.